光琳乾山名作集

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No. 54

Yozo Nomura

CHOICE MASTERPIECES

OF

KORIN AND KENZAN

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PREFACE

Kôrin and his brother Kenzan hold distinctly individual positions amongst Japanese artists. Rising superior to traditional methods and subjects, both of them struck out new lines in painting and in other arts, Kôrin being especially unique in lacquering, and Kenzan in keramics. Hence their lives and achievements demand especial attention from those desirous of getting an insight into the evolution of Japanese art. The present volume is brought into existence to furnish a key to such students. We hardly need to state that photographs and other plates which fail to reproduce the original colours are far from sufficient to reveal the characteristic merits of artistic productions; but the present work is illustrated with many coloured engravings which show to every nicety and detail the tone and colours of the originals. These colour plates, all of exquisite finish and wordmanship, have illuminated the pages of the Kokka, which fact alone, we believe, will commend them to the interest and confidence of the artistic public.

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CHOICE MASTERPIECES OF KÔRIN AND KENZAN

BETWEEN the close of the seventeenth and the beginning of the eighteenth century, the fine and industrial arts of Japan were found in the flowery tide of spring-time growth. The lavish extravagance and artificial dilettantism of the aristocracy had given way to a simpler and more refined democratic taste, and instead of being confined within the narrow bounds of traditional formalism, art designs had begun to breathe the refreshing air of naturalism. The subjects chosen may in some cases have been antiquated, yet they were no longer treated in servile conformity to the hoary canons of the ancients. Generally speaking the productions of that time were of two kinds: one, of such a character as to appeal to the tastes of the humbler classes; and the other, designed to meet the demands of the middle class. It is in the creations of the latter description that works of consummate skill and real artistic value were found. For instance, the immortal art of the Kôrin school, either in painting or in artistic industry, was the priceless inheritance of the æsthetic movement of modern Japan. In truth, whether considered as a painter or as a lacquerer, Kôrin, the founder of the school which bears his name, enjoys both at home and abroad an assured place in the Temple of Fame. No less distinguished than his illustrious brother, Kenzan too has commanded the admiration of connoisseurs by his matchless talent in ceramic art and also, if not in the same degree, by his painting. A survey of these artistic brothers and the presentation of some of their choicest masterpieces may not be altogether out of place, especially in consideration of the very important part they have played in the modern art history of Japan.

KÔRIN

Kôrin Ogata 尾形光琳 had the good fortune of being born in a family with a hereditary artistic instinct. His father, Sôken, was a man of no mean culture, and had mastered the secrets of caligraphy under Kôetsu, an uncle on his wife's side. Then too the artist's grandfather, Shinzaburô, was related to the celebrated Kôetsu whose eldest daughter he had married. At the time of Kôrin's birth, his father was driving a prosperous trade. Though he came of a mercantile family, Kôrin did not succeed to his father's trade, but instead chose painting as his life-work. He studied art, some say under Yasunobu Kanô, but according to others under Tsunenobu Kanô. It is, however, evident that Kôrin admired the styles of Kôetsu

光悦 and Sôtatsu 宗達, which he followed until he evolved one of his own. Like Kôetsu, Kôrin was also adept in the Chanoyu and in landscape gardening. Kôrin died in June of the 1st year of Kyôhô (1716 A.D.), at the age, according to various interpretations, of fifty-two, fifty-nine, or sixty-two. Withal it is hard to determine which of the three estimates is nearer the mark, but supposing the last-mentioned is right, then the artist must have been born in the 1st of Mei-reki (1655 A.D.). Some people hold that during the Kan-ei era (1624–1643) Kôrin took lessons in lacquering from Kôetsu, but this opinion is on the face of it untenable, there being a descrepancy of nearly eighteen years between the death of the latter and the birth of the former, if we take what seems to be the most authentic views as to the dates of both events concerning which opinions differ. However that may be, Kôrin may be called a disciple of Kôetsu even though indirectly so.

It may thus be seen that in both pictorial and lacquering art, Kôrin deserves the pedestal which he occupies. That he originally studied the styles of painting of Kôetsu and Sôtatsu is indisputable, but at the same time it must be admitted that he was not one to be contented with following in the footprints of his masters, for his genius finally brought out an art impressed with his own individuality. His art is one difficult of analysis, but for the present purpose the following statement may sufficiently cover the ground.

First, one cannot behold Kôrin's paintings without being profoundly impressed with the deep poetic sentiments he invariably displayed. At times, it is true, he borrowed the traditional themes of the ancients, but in such instances he always broke away from the hackneyed conventions and produced designs of such striking conception as would not have been suggested to a less gifted artist. In short, his conceptions are at all times unique to the last degree, yet free from vague mysticism and dull superficiality. In this particular consideration Kôrin stands peerless in the long course of our artistic history. Here let us listen to what was said on his art by one of his successful followers, Koson Ikeda 池田孤村.

> "Kôrin fathomed the secrets of painting in all subjects,—human figures, landscapes, flowers, birds, and trees. His brush-work is as powerful as his composition is unique. Extremely characteristic, his conceptions pass the comprehension of ordinary imagination: he followed in the trend of the ancients but never blindly, and always in perfect consonance with their spirit. Kôrin is indeed the ideal artist who, as defined by a certain classic writer, ever holds ancient masters in deep reverence, yet whenever he takes up the brush his resourceful mind never permits any set rules to bridle his spirit, and this without leading him out of the spirit of the ancients. Among the paintings produced before his day we find some graceful in execution but vulgar in sentiment, or vice versa, but Kôrin's work is never so one-sided, being always rich in grace either in technique or in conception."

Secondly, good as he was in figure painting, Kôrin is decidedly at his best in the delineation of natural subjects. He does not belong to the class of painters who make a mere mimicry of nature, but was one who fathomed it to its very depth and exposed its beauties by his marvellous brush. Japanese painters, probably with few exceptions, are generally adept in flowers, birds, and trees, yet none bear comparison with Kôrin whose productions on these subjects are typically Japanese in grace and beauty.

Thirdly, in the opinion of some critics the strength of Japanese painting rests in precise and distinctive outlines. This is partly true, but does not hold good in all cases; for we know of instances in which beauty exists in the very absence of lines, as, for instance, is seen in those pictures which are rendered in the so-styled *Mokkotsu-hô* or Lineless Style. Some of Kôrin's works are linear, but in the majority of cases he painted in colours directly and without outlines. So vivid and harmonious, his colouring has a subtle fascination both in beauty of effect and nobility of tone. Our modern artists may plume themselves in their adroit use of pigments, but by the side of Kôrin they cut but very poor figures.

Fourthly, as a designer Kôrin is unapproachable. All his creations are more or less beautified with decorative designs, but in no single instance are they of the stereotyped or geometric order. Once an idea struck him, he trusted himself to the inspiration of the moment and dashed off the picture. All his wonderful designs were not therefore born of laborious study and useless niggling, but were the products of momentary impulse, and hence impossible of imitation. Nowhere are displayed the grace and freedom characteristic of Japanese designs more significantly than in the creations of Kôrin.

So much for his painting. Now let us turn to his lacquering in which art he holds an equally high place. It goes without saying that the true merit of a lacquered object is chiefly judged by the designs decorating it, and here lies the explanation why Kôrin's talent in painting so powerfully contributed to his achievements in the lacquering industry. He used lacquer with such dexterity that he could paint with it as freely as he did with ordinary writing fluid.

In this special branch of art as in painting, Kôrin at first followed Kôetsu's style, though he did not enjoy the personal instruction of that great master. In more than one point did Kôrin introduce features unknown to his adored master, among others greater resplendency and more minute workmanship. His art in lacquer is so characteristic and individual that the name of the Kôrin Style has become a password for what is beautiful and charming in that art. There has been but one Kôrin: he has had imitators without number, but with the single exception of Tomoharu Nagata 永田友治 they have been unable to grasp the spirit of their distinguished master.

Among the many anecdotes told of this greater master, the following illustrates his independent and unrestrained character.

Choice Masterpieces of Kôrin and Kenzan

Kôrin lived in an age when the money brokers and merchant princes in Kyôto were leading a life of extreme extravagance and luxury. On one occasion he received an invitation from some bankers to join them on a cherry-viewing excursion to Arashiyama, Kyôto. The day came and he accompanied the party, taking with him a simple lunch wrapped in "*take-no-kawa*" (the husk or sheath of a bamboo-shoot used in place of paper for wrapping food). At noon the rich bankers proudly took out their elaborate luncheon boxes, extravagantly lacquered in gold and silver. Amidst the display of such luxury, the artist quietly produced his lunch carelessly wrapped in the bamboo-husk; when opened, it was found, to the utter bewilderment of his moneyed companions, covered all over with gold-leaf on which were executed beautiful sketches of birds and flowers. Another astonishment befell the party when they saw Kôrin coolly throw the bamboo-husk into the river near by, when he had finished eating. Several days after a certain man picked up the richly ornamented "*take-no-kawa*" and forwarded it to the city office. A display of such excessive luxury being considered ruinous to the country, the authorities at once set about searching for the culprit. Knowing of the extravagant life the money brokers were then leading, the authorities naturally directed their search to them. At last when Kôrin was discovered to be the offender, he was ordered to leave the Imperial capital, whereupon disposing of all his effects, he moved to Yedo. Later he was released from his penalty, and was permitted to return to Kyôto. The above incident goes a good way to show the kind of man he was. Altogether Kôrin was a man of utmost sincerity, without even a faint breadth of affectation or sophistry. His art productions were but the reflections of his personal self, and herein lies the reason why they defy imitation.

With these brief general remarks, the reader's attention may be called to a few masterpieces of this artistic genius,—five typical specimens of his paintings and one of his lacquered work, all of which show to full effect the brilliant qualities he developed in the long course of his successful career.

Portraits of the Thirty-Six Ancient Versifiers (Plate I)

Here we see the traditional thirty-six followers of the Muses, especially chosen at Imperial order from all classes of people. The rendering of so many figures as a group in a limited space, the present picture having been executed on a folding screen, is by no means an easy task. But with admirable freedom and skill, the artist treated the subject giving each figure the expression of a distinct sentiment. His unusual designing power shows itself in his expressedly omitting the Empress Kishi, one in the honoured list, simply suggesting her presence by the tapestry hanging in the background. The highest point of excellence in this painting is the grouping, followed by the equally successful colouring. In every respect the present may be taken as the best of its kind among Kôrin's figure paintings. No doubt the artist here shows the influence he received from the style of Mitsunaga Fujiwara, at least in spirit if not in minute technical details.

An Azalea by a Brook (Plate II)

This is a masterly study of his powerful brush-work. In a few dashing strokes is represented a rocky bank beneath which flows a stream mirroring the anzalea flowers above. The whole conception is essentially poetic; no flourish of tints, no elaboration of studied finish, yet what a study of the dignity and subtle fascination of nature!

Lady Murasaki=shikibu in the Ishiyama Temple (Plate III)

Murasaki-shikibu is known to history as the celebrated author of the well-known ancient romance, the Genji-monogatari, which according to history she composed in the Ishiyama-dera temple. From such connection she has in most cases been portrayed as engaged in her literary labours in that sacred edifice overlooking Lake Biwa. Hundreds of painters have tried this subject, but invariably with a conception insipidly conventional. The same subject handled by Kôrin has nothing of commonplace tameness, being refreshingly removed from the hoary conventions. The poet is here seen in her customary attitude of literary occupation. Studiously avoiding monotony of treatment, the artist lightly sketched the accessory scenes in contrast to the main figure delineated with more than usual minutiæ. In the foreground is the glassy water reflecting the moon, the scene of a still autumnal eve. Slight as the composition may appear, the effect is none the less far-reaching and suggestive. No wonder that the present has been looked upon as one of Kôrin's best, especially in point of composition.

Iris Flowers (Plate IV)

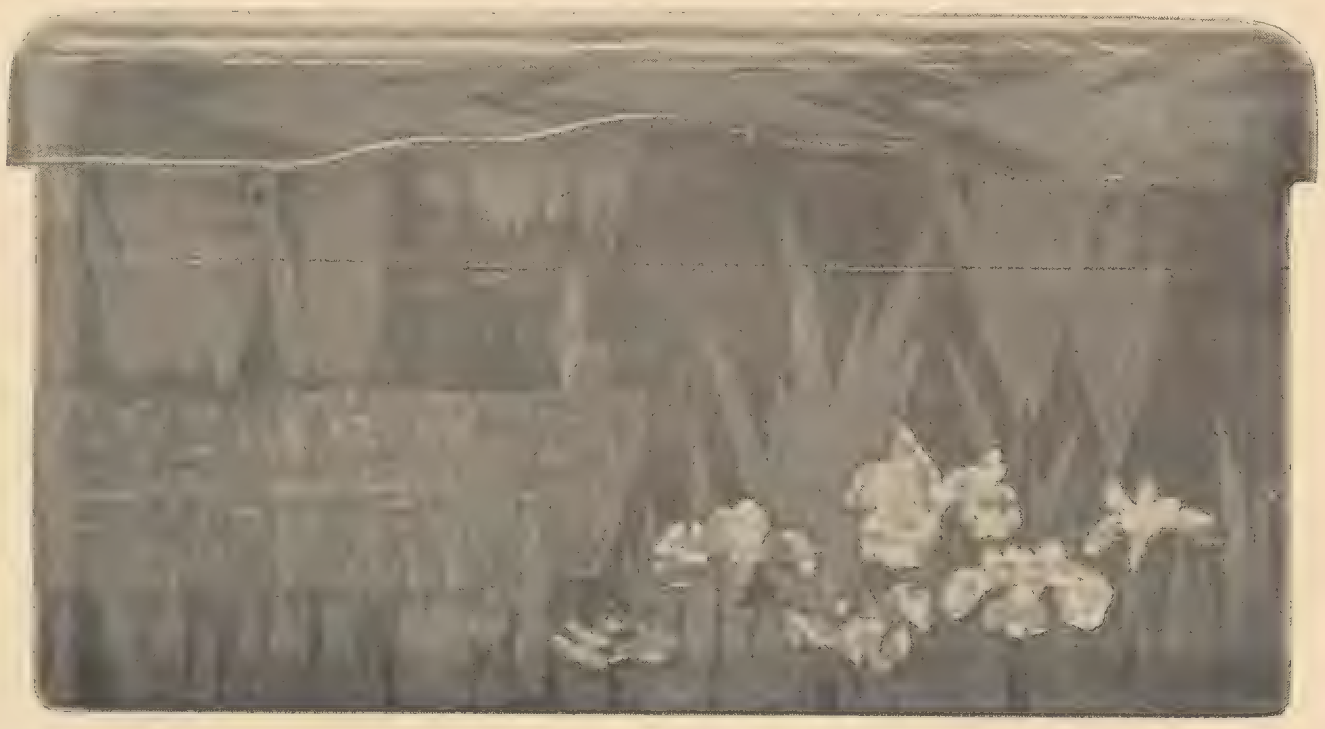
Rendered in rich colours on a folding screen overlaid with gold-leaf, the example here presented is among the most decorative of Kôrin's creations. Here the usual accessory scenes are totally dispensed with, the entire space being given solely to the depiction of floral beauties. The effect is irresistible: a lofty and vigorous tone asserts itself amidst the dazzling splendour of gorgeous colours. The green and purple delightfully contrast with the golden ground. It is indeed wonderful with what ease and freedom the colours are here applied, particularly when we consider that the pigments used are of the special character known as *Iwa-enogu* or rock pigment. One can almost see the brush dart over the picture, as a magic impulse moved the artist at the sight of the lovely iris.

Han=shan and Shih=têh (Plate V)

Nature is the vital factor of Kôrin's art, hence even in his portraiture of human figures can we trace its influence. The example here shown is a splendid illustration of this point. Apart from the characteristic touch and colouring, the picture before us has commanding merit in the suitable expression of the spirit of the subject. These legendary sages of old China were handled fondly by painters of the Higashiya period, as a subject peculiarly fitted for the expression of mental calmness and spiritual solitude. As usual Kôrin's conception of this well-tried theme is out of the ordinary run, for here he has tellingly represented the saintly figures with juvenile expressions, the very image of happy nature, and this without the sacrifice of a sedate effect.

A Lacquered Te=bako (Plate VI)

This exquisite piece of work, a set of two boxes, one fitting upon the other, measures 56⅝ inches high, 10¾ inches long, and 7¾ inches wide. The lid and the sides of the boxes are covered with the aforementioned design, while inside they are adorned with waves. There is nothing particularly striking in the shape, but what most command our admiration are the designs and the workmanship displayed. Here we may study with profit the details of this design which is of such interest to Japanese on account of its historic and literary associations. The "Yatsu-hashi" or "The Eight Bridges" originally signified the name of a place in the province of Mikawa, in which place there ran a stream with a luxuriant growth of iris, which, when in full bloom, presented a most picturesque sight. On one occasion when Narihira Ariwaka, a well-known ancient

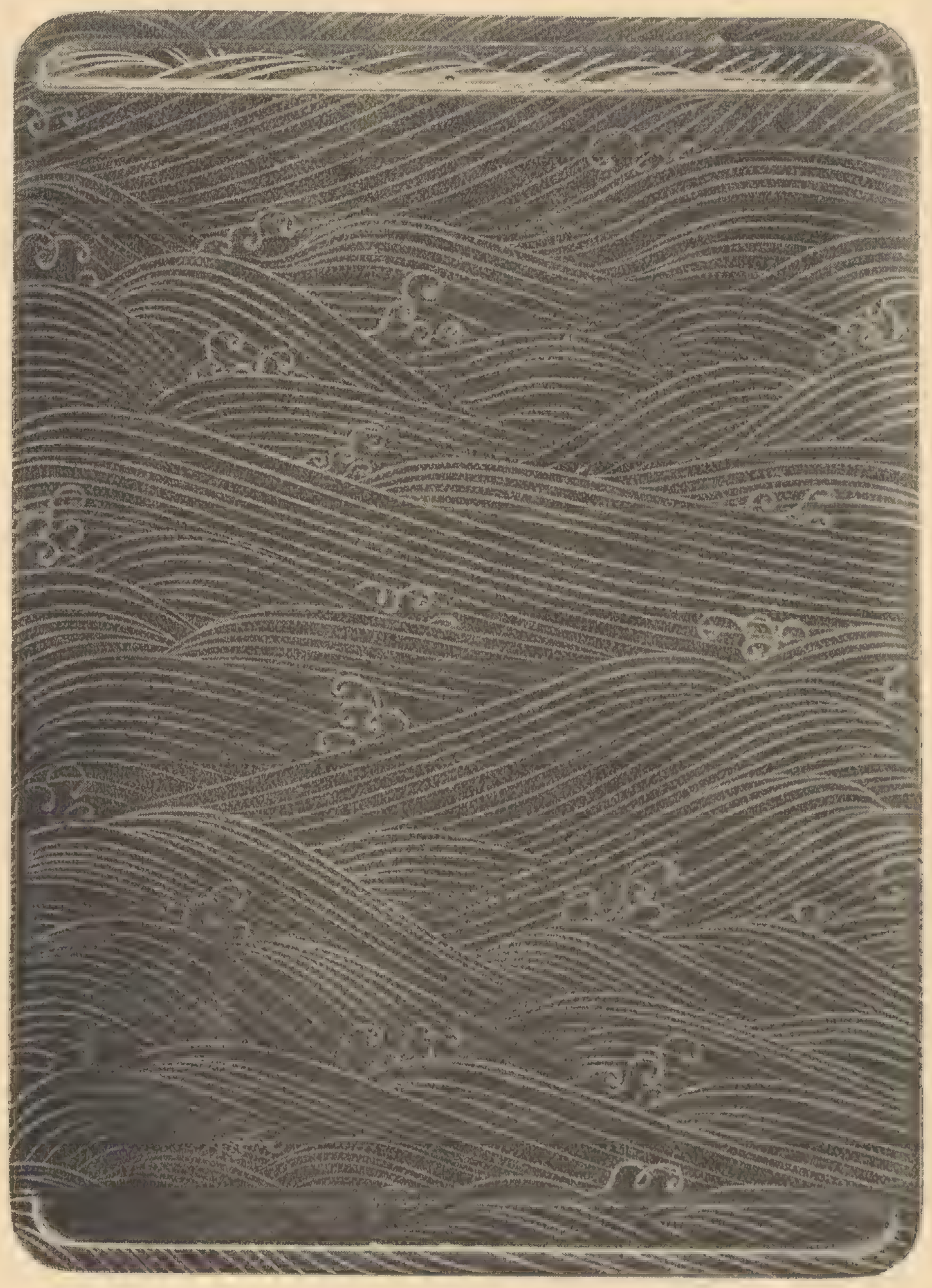


SIDE VIEW OF LACQUERED TEBAKO BY KÔRIN

poet, passed through that locality, he was so enraptured with the scene that he at once improvised a stanza, using in the lines the syllables contained in the name of the flower, viz., "Ka-ki-tsu-ba-ta." The stanza runs as follows:

*Ka*rakoromo *ki*tsutsu narenishi *tsu*mashi areba
*Ha*rubaru kinuru *ta*bi oshizo omou.

From that time on the "Yatsu-hashi" has been fondly sung by poets and sketched by artists. Above all others Kôrin seems to have particularly affected this theme, so many of his productions having been ornamented with it. The artistic ware under consideration is covered with lustrous lacquer, over which is wrought the iris, the leaves in gold, the flowers, in mother-of-pearl, and the bridges in lead. Neither in the shape nor in the arrangement of parts can we detect a single flaw, and to crown all, amidst this well-ordered and methodical composition we can distinctly trace a naturalness of tone, which gives clear evidence to the originality and ingenuity of the artist. Moreover to prevent the design from becoming over-intricate, the waves were purposely left out or rather reserved for the decoration of the inner sides of the boxes. Next, as to the colours used: they are superb, whether in point of effect or of harmony. The brilliant gold contrasts with the shining black, and both representing the most conspicuous of colours present a sight at once dazzling and majestic. But this fact alone does not constitute the chief beauty of this rare specimen; over and above this and other points is the effect produced by the use of mother-of-pearl with its soft blue and red hues in such shades as no other material could possibly have supplied. Even a slight excess in shade would have destroyd the harmony of the whole, and in this respect mother-of-pearl is ideal material, its tone here intervening between the deep gold and the jet black seems to agree perfectly with the natural laws of chromatics. Lastly the lead used in the bridges lends no small effect to the harmony of the whole. Withal Kôrin started a combination of colours unique yet unremoved from nature.



INSIDE OF LACQUERED TEBAKO BY KÔRIN

As regards technical dexterity, words fail one. The boldness with which the gold is applied to the leaves produces a fascinating effect. The waves rendered on the inner sides of the boxes are done as artistically as if they were painted on paper or silk. Then the mother-of-pearl laid over the flowers shows no trace whatever of unnecessary or trivial workmanship; it seems as though each piece were simply cut into the required shape and fitted in, without any attempt at laborious elaboration and finish. Even the scratches made by the file have been allowed to remain, showing an indifference to trivialities only seen in the work of Kôrin. Altogether the present specimen is the most masterly and typical of his lacquered productions.

KENZAN

Kenzan 乾山 was the younger brother of Kôrin. Yuigen was the artist's given name, but as signatures he used, besides Kenzan, several others such as Shinsei 深省, Shôko 尙古, Tô-in 陶隱, Shisui 紫翠, Gyokudô 玉堂, Reikai 靈海, Tôzen 逃禪, and Shûseidô 習靜堂. A man of versatile talent Kenzan did not confine himself to art but also showed considerable accomplishments in literature and in the Chanoyu, both of which he studied under his distinguished contemporary, Yôken Fujimura. Nor did the artist neglect religious studies which he pursued under a celebrated divine of his time. Of all his many-sided accomplishments, he was decidedly most eminent in ceramics. He first set up his kiln in the village Narutaki, a suburb of Kyôto, and the fact that the village lay to the *Inui* (乾) i. e. to the north-west of the Imperial Palace, led him to adopt the name of Kenzan 乾山 or North-western Hill.* Later he followed Prince Kimihiro to Yedo (now Tôkyô) and fixed his abode at Iriya-no-sato; for his revered patron had entered the priesthood and dwelt in the Rinnô-ji Temple, near by on Uyeno Hill. Here the artist continued his favourite occupation and was accordingly called "Iriya-Kenzan."

It is said that the Prince once expressed his regret that the notes of the Yedo nightingales were so inferior to those of Kyôto, whereupon Kenzan went to Kyôto and brought back some excellent songsters much to the delight of his Imperial patron. Soon after the Prince set the birds free, thinking it inconsistent with his principles as a Buddhist monk to keep them in a cage. The nightingales thus liberated flew into a forest near the temple in which he resided, and there as years passed they multiplied until the place became known as Uguisu-dani (Nightingale Valley). The adjoining village, Negishi, also received the similar poetic appellation of Hatsuné-no-sato (Village of the First Songs), presumably because it was there that in early spring the first songs of the nightingales were heard from the noted vale. Even to this day Negishi remains a favourite residence place of men of refined tastes, probably because of the historic incident above alluded to.

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* In Japan every Chinese character has two pronunciations, the *On* (Sound) and the *Kun* (Explanation), so that in one the character 乾 is pronounced *Ken*, while in the other it is pronounced *Inui*.

At one time in his later years Kenzan had a kiln set up in a humble cottage at Rokkenbori in Yedo. Whenever invited he would pay his respects to his patron Prince, often in his working-clothes soiled with clay. At one time seeing the unsightly habiliments of the artist, the Prince presented him with a suit of fine silk. Putting this on the honoured craftsman returned home and at once resumed his work without a thought of his costly garment. This one fact shows how indifferent he was to worldly vanities, and how devoted he was to his occupation.

Kenzan died in the third year of Kwampô (1743 A.D.) at the age of eighty-one. At the time of his death he was absolutely penniless, so that his Imperial patron is said to have graciously provided his funeral expenses. On one side of his tomb was carved a verse to the following effect:

"Sorrows and pleasures once passed,
Leave naught but dreams."

The designs used by Kenzan on his porcelein works were all typically Japanese. Probably Ninsei 仁淸 was the first who introduced purely Japanese designs into pottery work. Before his time our artists chiefly depended on Chinese and Korean models, and the articles produced were extremely limited in kind. Departing from this established style, Ninsei boldly applied himself to the production of works free from the traces of exotic art. Kenzan apparently followed in the foot-prints of that great master, but really he did more; for instead of restricting himself, as Ninsei had done, to the development of the graceful and beautiful sides of the art, Kenzan paid attention equally to simplicity and a refined tone. As to technics, Kenzan followed his distinguished predecessor, but this not at all in servile imitation. Judging from his works, it seems that the artist sometimes used modelling tools, and at other times only his hand. When in Kyôto he used a hard clay, but in Yedo he adopted a somewhat softer one.

His talent was not limited to that particular industry only, indeed his genius revealed itself also in caligraphy, painting, and literature. Next to ceramics painting was his chief accomplishment, he having most favourably handled flowers and birds, and sometimes even landscapes. His style favoured that of Kôetsu and Sôtatsu more than that of Kôrin; for he seems to have laid great stress on the power of touch, and to have preferred a bold, unconventional tone to beauty of colouring. This fact is clearly proved by the vigorous designs on his pottery. His paintings show nothing of the crudity and blemishes of the so-called "porcelain painters" of later ages. Truly Kenzan deserves a place in the ranks of first-class painters. In caligraphy he seems to have affected Kôetsu's style, but in this direction too he had hit on a style of his own, mainly by a close study of noted Chinese, Japanese, and even Korean penmen. In all likelihood his power of touch in painting mostly came from his mastery of caligraphy. He was at one with Kôetsu and Shôkwadô 松花堂 in recognizing the unity of painting and caligraphy and in the necessity of harmonizing both. As to literary works Kenzan left none worthy of notice, though we often come across choice verses which he had fondly indited over his paintings.

As a lacquer worker Kenzan enjoys a long-established reputation, some even choosing to rank him with Kôetsu and Kôrin. There are many lacquered wares of elaborate character attributed to Kenzan, but in our opinion most of them were not from his own hand. Possibly the majority of them were made by some followers of Kôrin, the designs only having been furnished by Kenzan. Of course we do not mean to say that the latter never tried his hand at lacquer work, for we have many small articles made of that material, and bearing unmistakable marks of his art.

A Tea-bowl with Kikyô Design (Plate VII)

This is glazed earthenware of a light green intermixed with brown, all these of mild lustre. On this ground is executed a spray of blossoming Kikyô (*Platycodon grandiflorum*) with grass; the flowers and the leaves of the former in white and dark blue respectively, and the grass in dark brown. The effect of the colours, so mild and sedate, are inexpressively charming, all the more so because they have been treated as if done on silk, showing distinctly every trace of the brush. To crown all, the present specimen bears no alien traits, being purely Japanese in general tonalty.

Hollyhocks (Plate VIII)

This example shows Kenzan in his best light in painting just as the specimen above-mentioned does in his pottery. In the three principal colours—black, white, and red,—the Hollyhocks are painted on a double-leaved folding screen covered with gold-leaf. Presumably the ground of the leaves in black was slightly touched with verdigris. The magnificent arrangements of the parts so well balanced, and the effect of dignity brought out by the contrast of such colours as black and vermilion truly suggest the mind of a great master.

Choice Masterpieces of Kôrin and Kenzan

A Hahachô on a Rock (Plate IX)

Here the simplicity of treatment does not in the least detract from the merit, nay the attraction of this sketch lies in its very simplicity. His powerful brush-work strongly indicates how far Kenzan realized his cherished principle as to the unison of the pictorial and chirographic arts. The bird done in simple black with a faint reflection of blue eloquently bespeaks his skill in chromatics.

Midaré-bako (Plate X)

The present is not exactly a lacquered ware, though it seems to be such. It is a fine example in which we can get an insight into the kind of designs affected by the artist. This rare art-object is made of the Kiri (*Paulonia imperialis*) on the face of which is painted sanderlings in gold and the *Jyakago** with waves in bold lines and filled in with black pigment. The back is decorated with Susuki (*Eularia Japonica*) in black, verdigris, and pink. In both these designs curved lines were arranged and combined with unapproachable ingenuity, and the most remarkable point is that these pictures were drawn off-hand without any preliminary drafts.

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* A cylindrical bamboo-work filled with stones and used in strengthening river dykes.

尾形光琳筆

三十六歌仙圖

屛風紙本金地著色

竪五尺四寸　橫七尺四寸

東京　侯爵佐竹義生君藏

（泉信吉木版　田村鐵之助色摺）

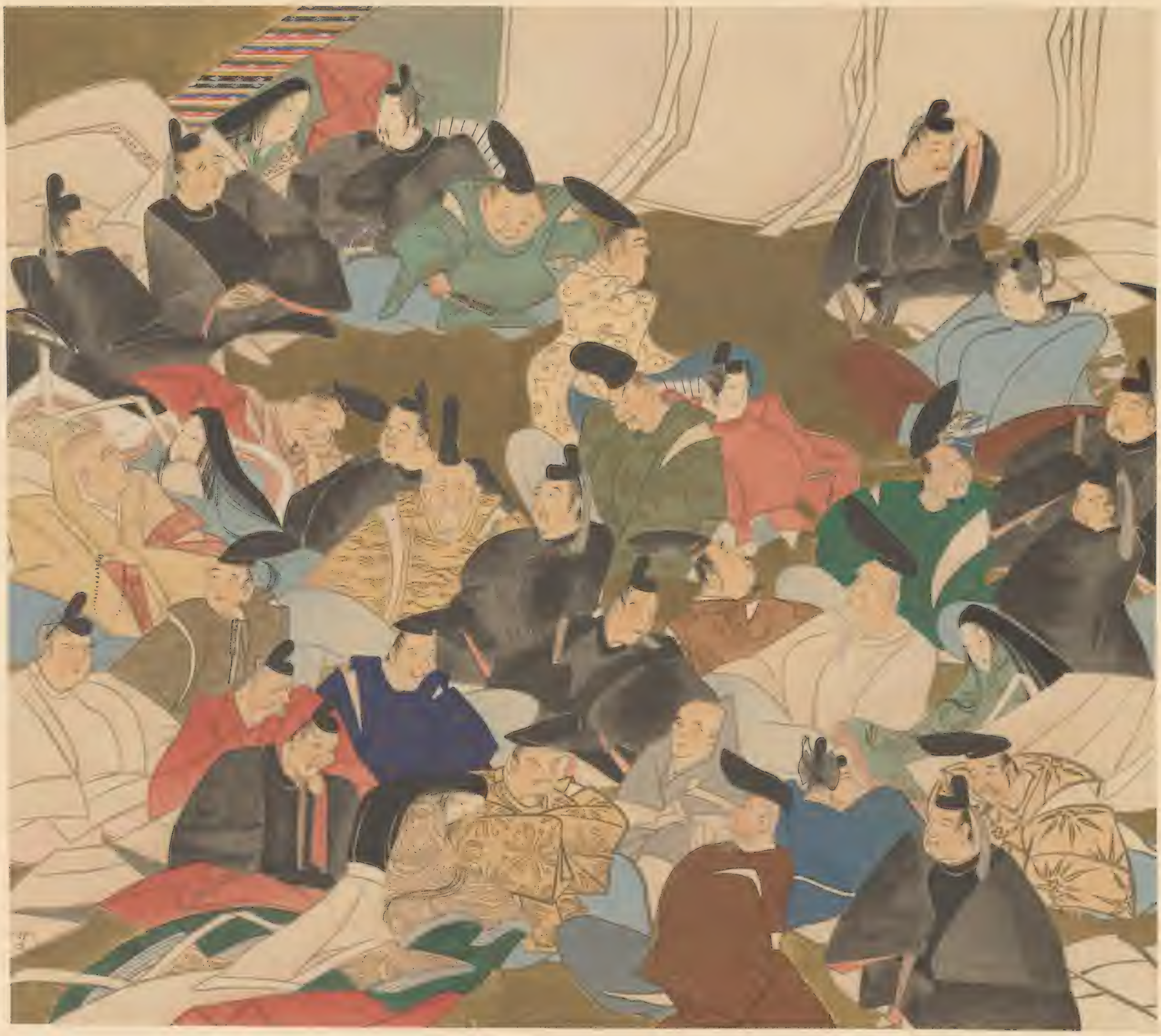
THE THIRTY-SIX SELECT POETS

A Folding-Screen, painted on paper; by KÔRIN OGATA

Size of Original, H. 88¼ inches, W. 59 inches

Collection of Marquis Yoshinari Satakè

(Wood Engraving by S. Imai, Colour Prints by T. Tamura)



尾形光琳筆

躑躅花圖

掛物絹本著色

竪一尺一寸七分横二尺

東京 團琢磨君藏

（江川金次郎木版 和田幸吉色摺）

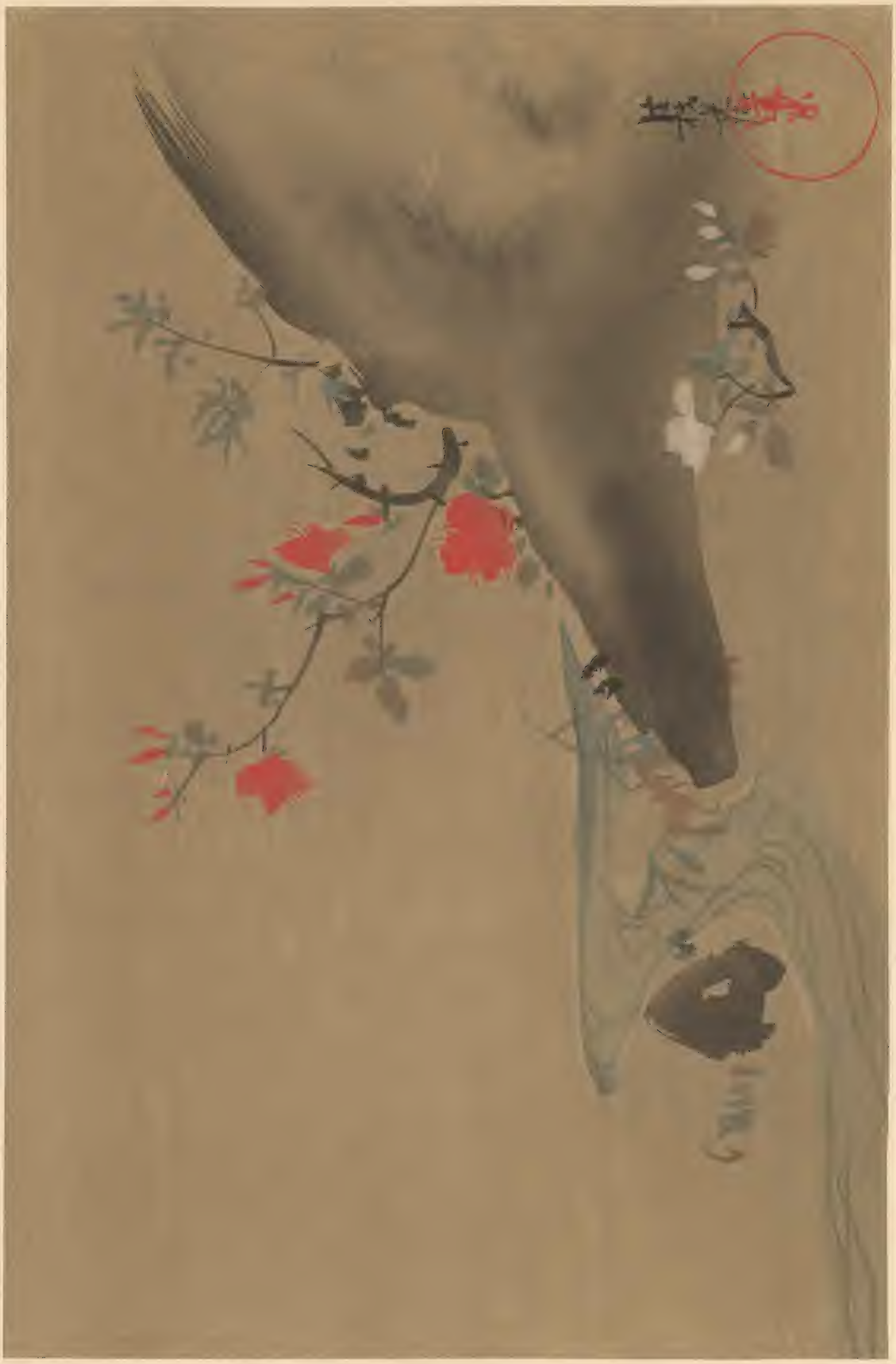
AN AZALEA TREE BY A BROOK

A *Kakemono*, painted on silk; by KÔRIN OGATA

Size of Original, H. 14 inches, W. 23⅞ inches

Collection of Takuma Dan, Esq.

(*Wood Engraving by K. Egawa, Colour Print by T. Wada*)



尾形光琳筆
紫式部圖
掛物絹本著色
竪三尺一寸五分横一尺二寸
東京 馬越恭平君藏
(泉信吉木版 田村鐵之助色摺)

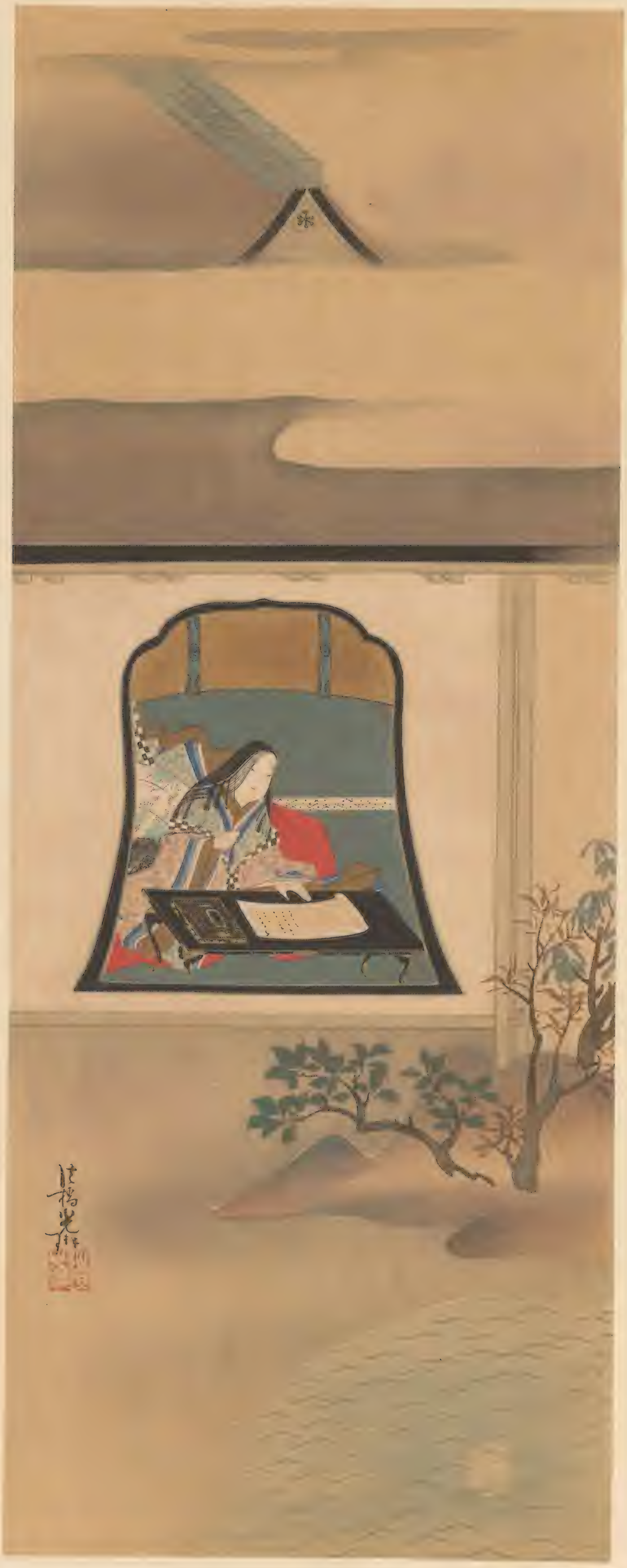
MURASAKI-SHIKIBU IN THE ISHIYAMA-DERA TEMPLE

A *Kakemono*, painted on silk; by KÔRIN OGATA

Size of Original, H. 37½ inches, W. 14½ inches

Collection of Kyôhei Umakoshi, Esq.

(*Wood Engraving by S. Izumi, Colour Press by T. Tamura*)


法橋光琳

尾形光琳筆

杜若花圖

屏風紙本金地著色

竪四尺九寸八分横一丈一尺九寸

京都 本派本願寺藏

(江川金次郎木版 田村鐵之助色摺)

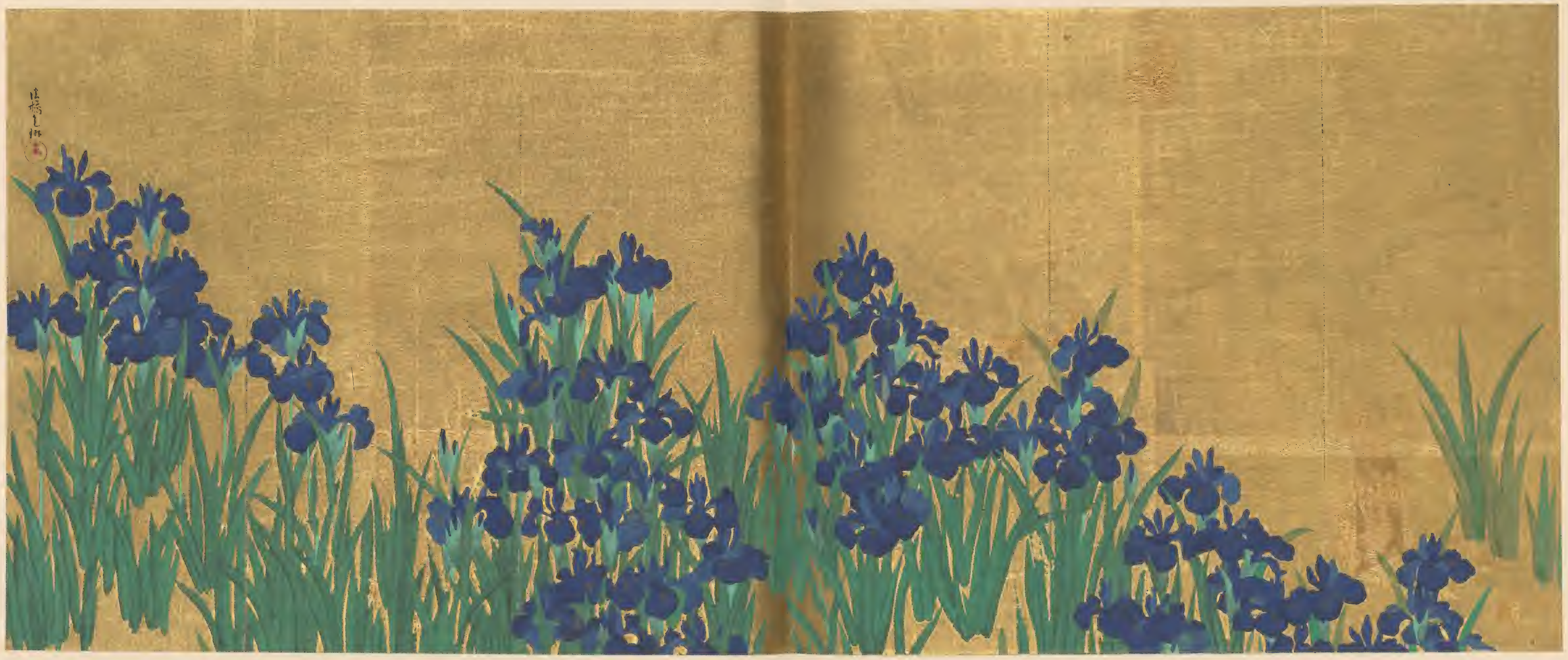
IRIS FLOWERS

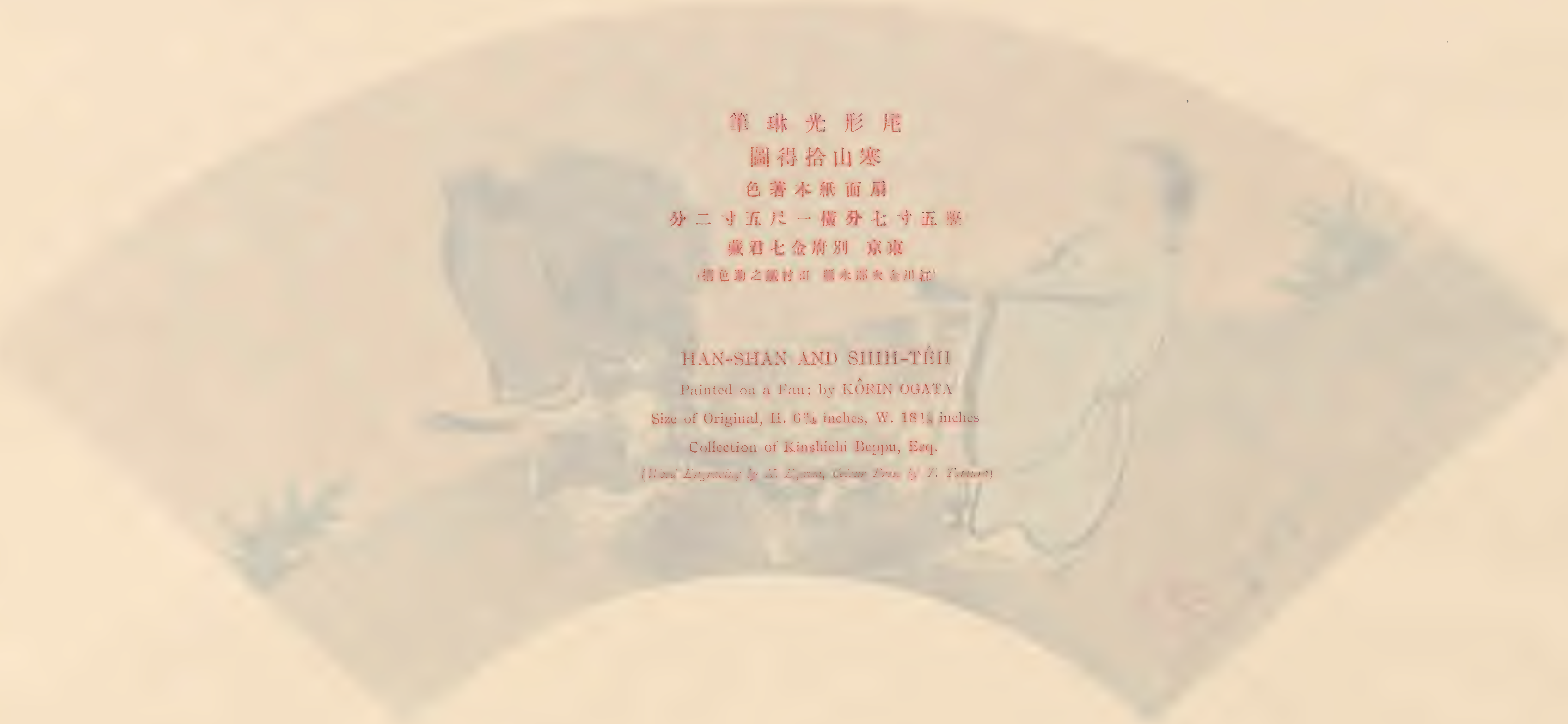
A Folding-Screen, painted on paper; by KÔRIN OGATA

Size of Original, H. 59 inches, W. 142 inches

Collection of the Hompa-Hongan-ji Temple

(*Wood Engraving by K. Egawa, Colour Press by T. Tamura*)


法橋光琳



尾形光琳筆

寒山拾得圖

扇面紙本着色

竪五寸七分横一尺五寸二分

東京 別府金七君藏

(江川金次郎木版 田村鐵之助色摺)

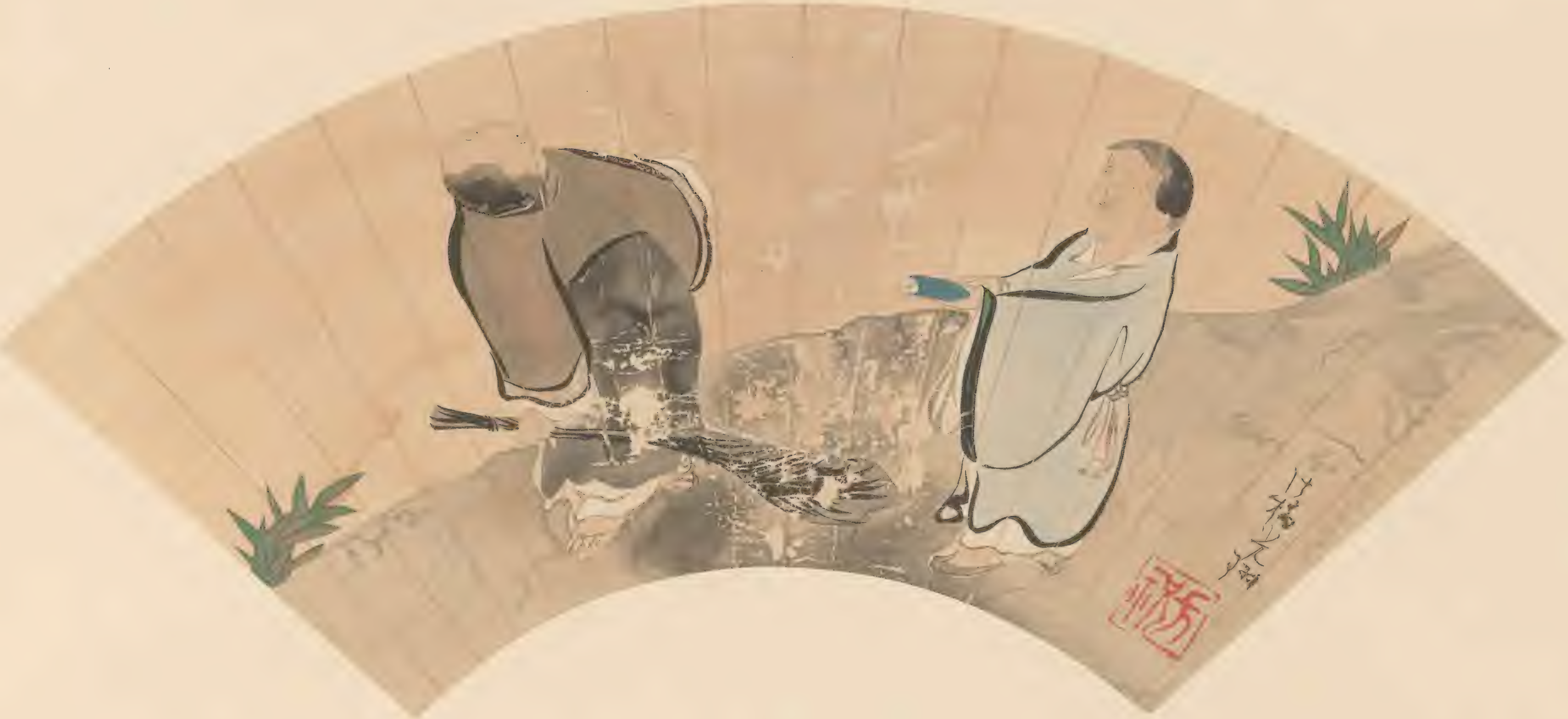
HAN-SHAN AND SHIH-TÊH

Painted on a Fan; by KÔRIN OGATA

Size of Original, H. 6¾ inches, W. 18⅛ inches

Collection of Kinshichi Beppu, Esq.

(Wood Engraving by K. Egawa, Colour Press by T. Tamura)



尾形光琳作
蒔繪八橋模樣手筥蓋
竪九寸橫六寸五分
東京帝室博物館藏
（泉信吉木版　田村鐵之助色摺）

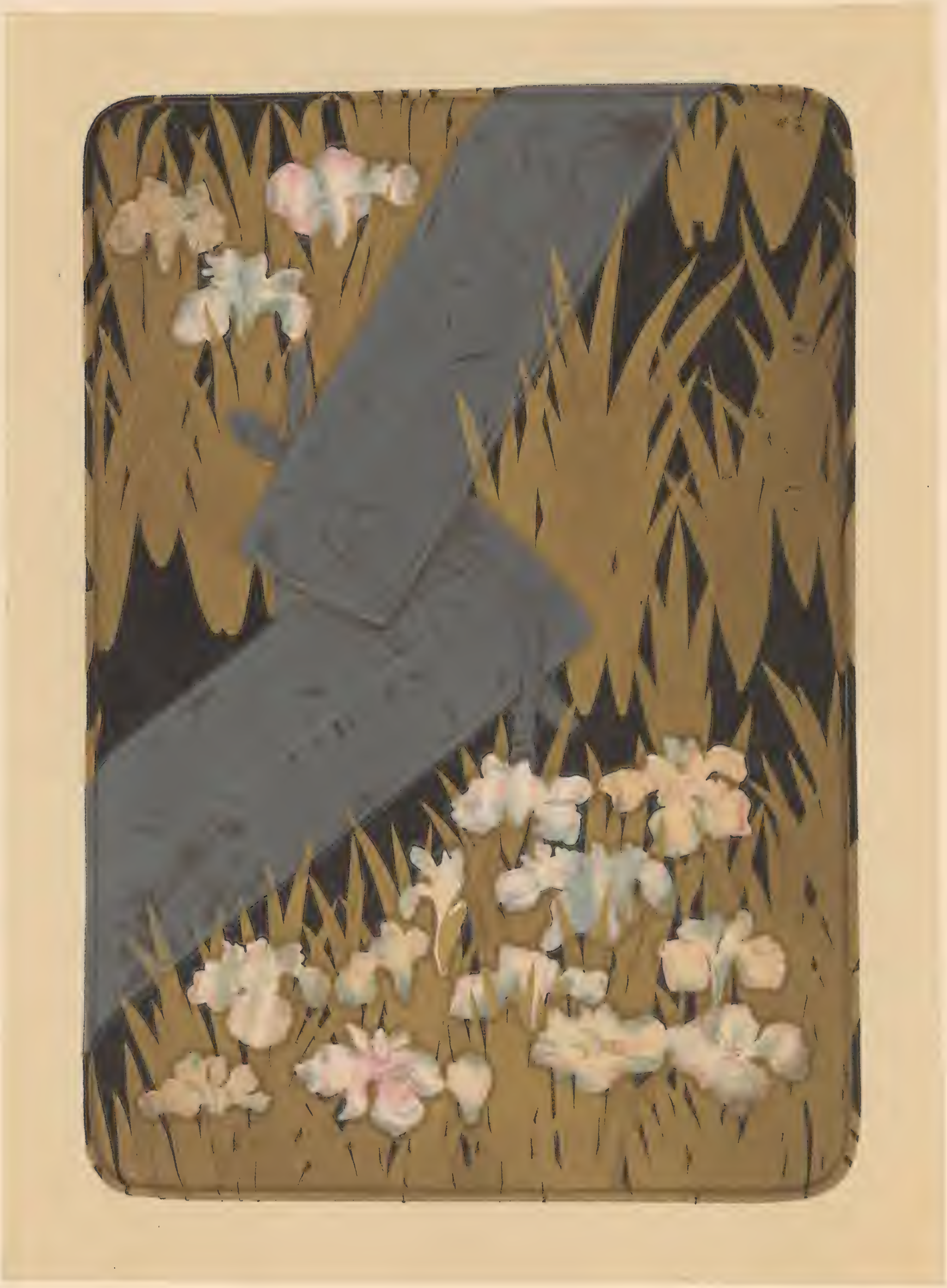
LID OF A LACQUERED TÉ-BAKO
WITH
YATSUHASHI DESIGN

Artist, KÔRIN OGATA

Size of Original, L. 10¾ inches, W. 7¾ inches

Collection of the Tôkyô Imperial Museum

(Wood Engraving by S. Izumi, Colour Print by T. Tamura.)



尾形乾山作

陶器桔梗模様抹茶々碗

高二寸四分

東京帝室博物館藏

（新部寛次郎木版 和田藤吉色摺）

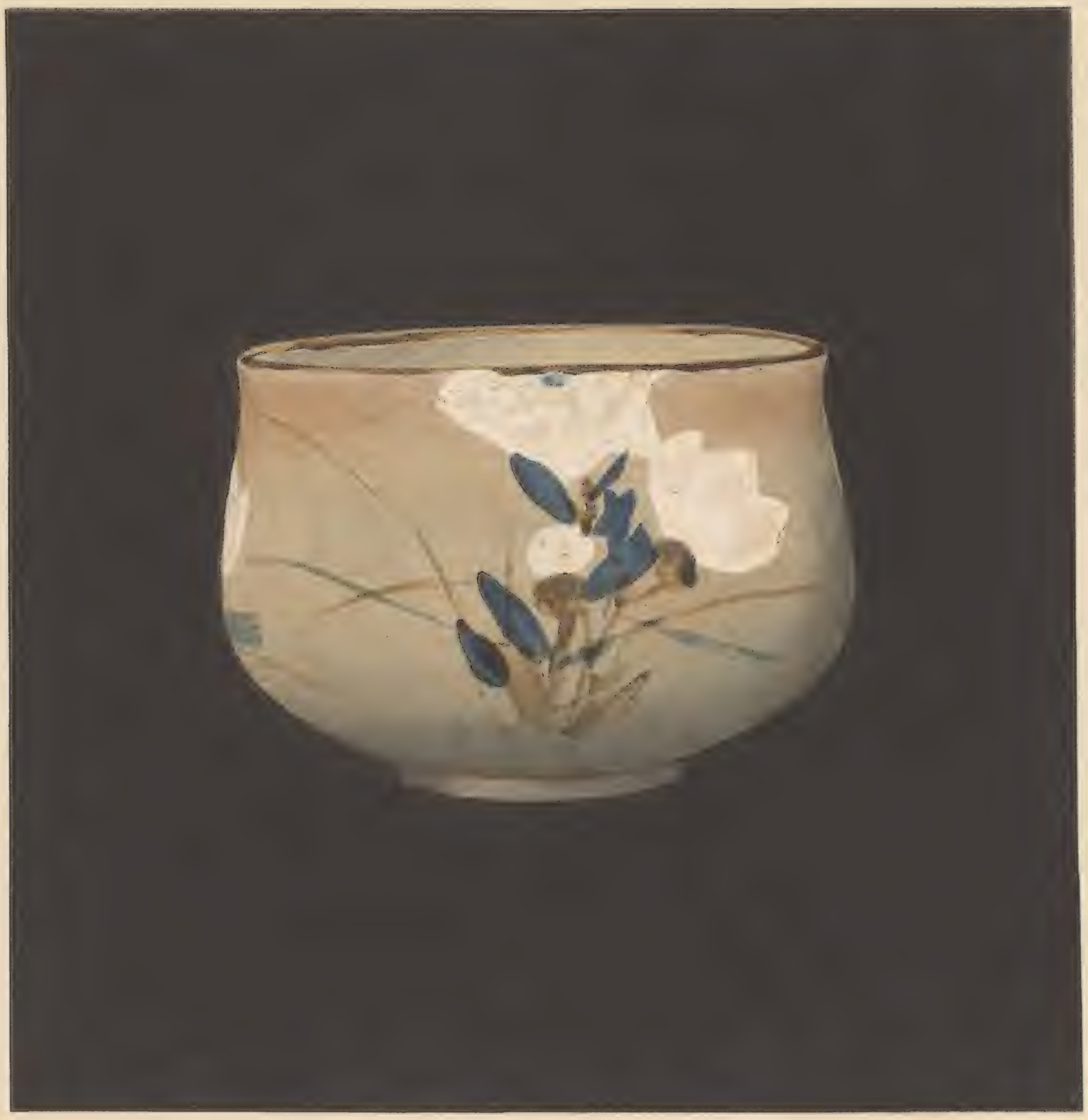
PORCELAIN TEA-BOWL ORNAMENTED WITH A SPRAY OF BLOSSOMING KIKYÔ

By KENZAN OGATA

Size of Original, H. 2⅞ inches

Collection of the Tôkyô Imperial Museum

(*Wood Engraving by K. Ni-ibe, Colour Press by T. Wada*)



尾形乾山筆

葵花圖

屏風紙本金地著色

竪三尺九寸橫二尺六寸二分

東京 別府金七君藏

（江川金次郎木版 田村鐵之助色摺）

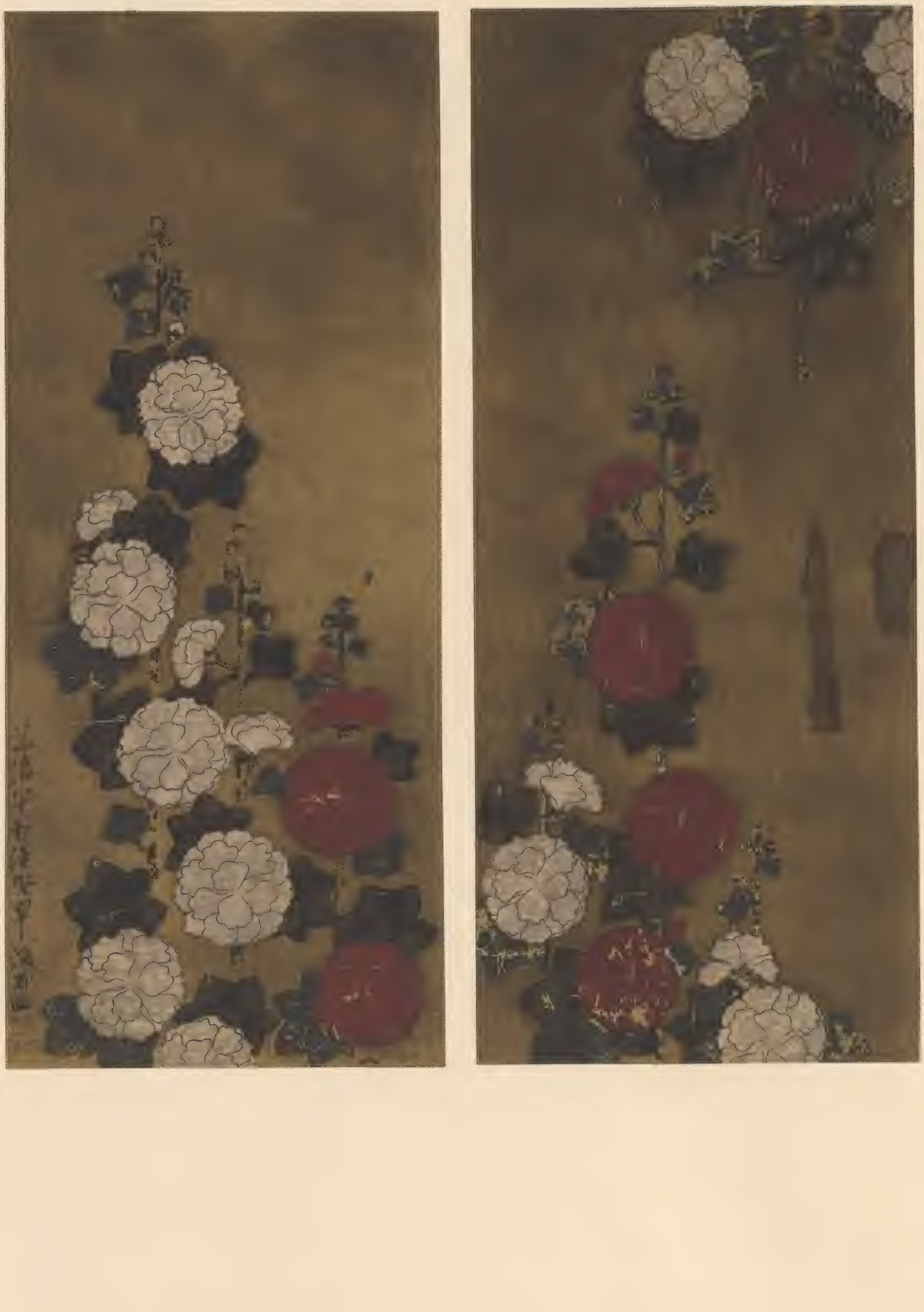
HOLLYHOCKS

A Folding-Screen, painted on paper; by KENZAN OGATA

Size of Original, H. 36⅞ inches, W. 15⅝ inches

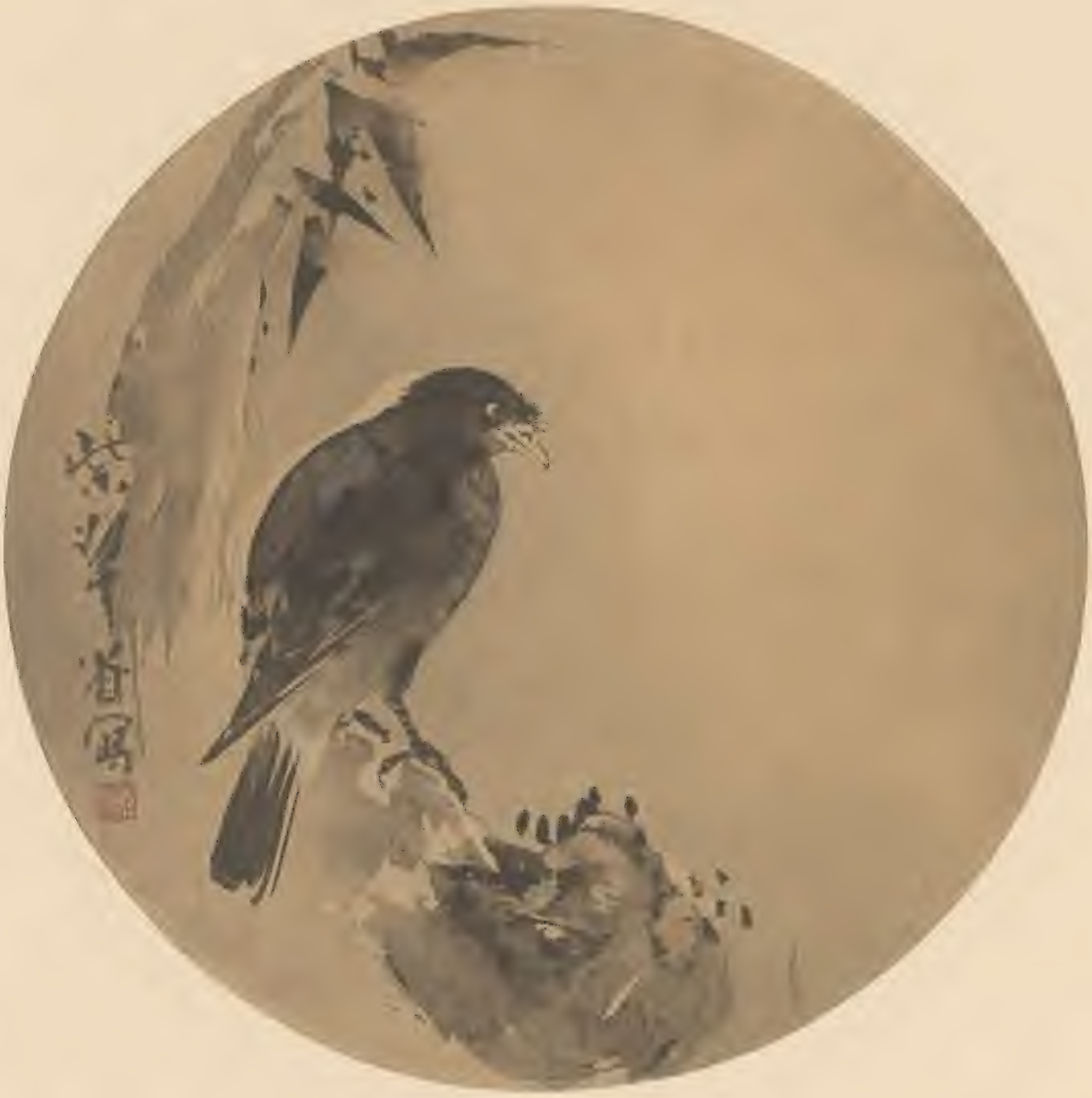
Collection of Kinshichi Beppu, Esq.

(*Wood Engraving by K. Egawa, Colour Press by T. Tamura*)



尾形乾山筆
巖上叭々鳥圖
掛物紙本淡彩
徑九寸八分
東京 別府金七君藏
（和田藤吉色摺）

A HAHACHO ON A ROCK
A *Kakemono*, painted on paper; by KENZAN OGATA
Size of Original, H. 11⅝ inches
Collection of Kinshichi Beppu, Esq.
(Colour Press by T. Wada)



尾形乾山作

芒及波千鳥模樣亂箱

桐地彩色

竪九寸一分横九寸五厘高二寸

東京 別府金七君藏

（江川金次郎木版 和田藤吉色摺）

A *MIDARÉ-BAKO* WITH *SUSUKI* AND *JAKAGO* DESIGNS

Painted on *Kiri* wood; by KENZAN OGATA

Size of Original, L. $10\frac{7}{8}$ inches, W. $10\,{}^{6}/_{8}$ inches, H. $2\frac{3}{8}$ inches

Collection of Kinshichi Beppu, Esq.

(Wood Engraving by K. Egawa, Colour Press by T. Wada)

八十一歳画

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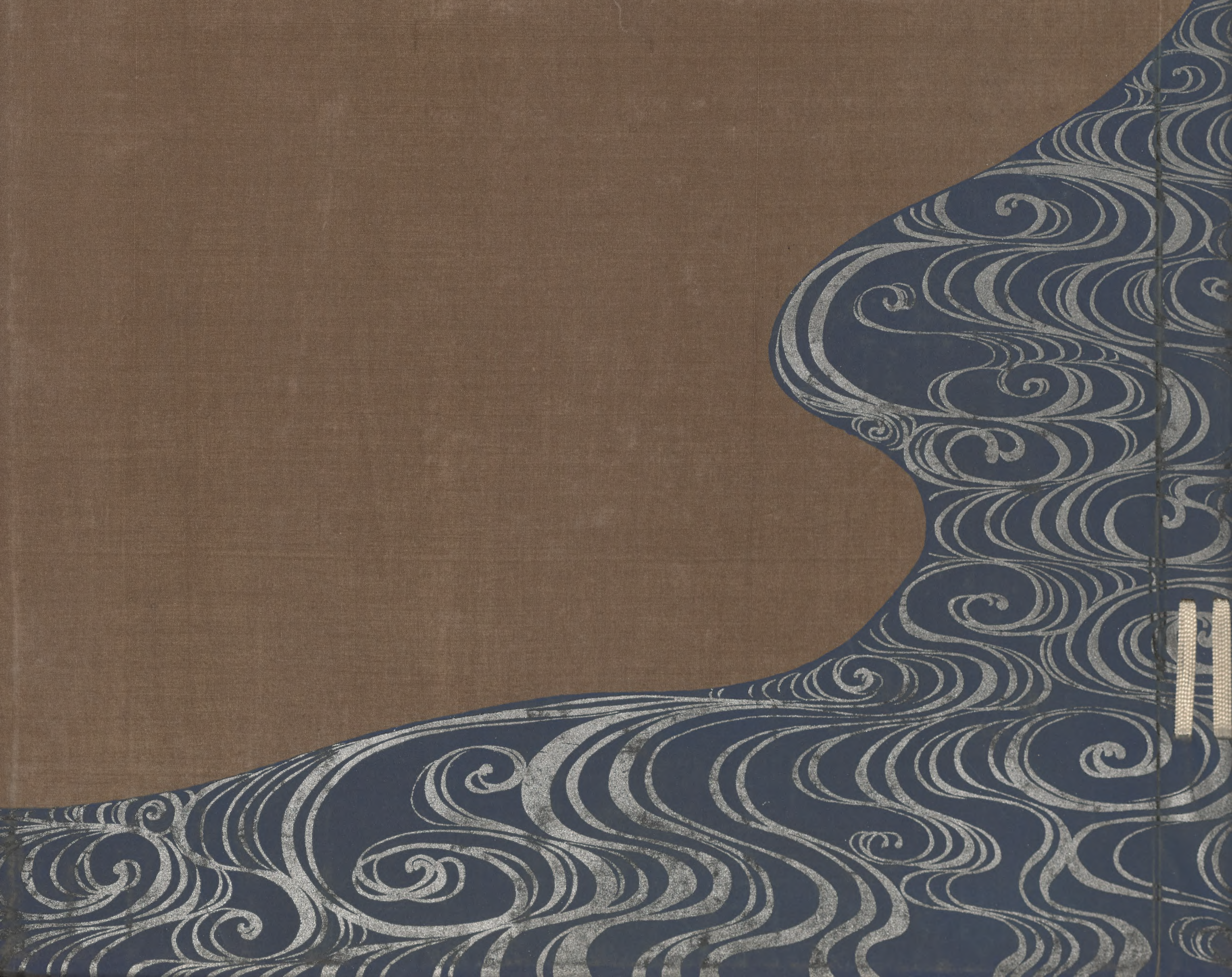

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